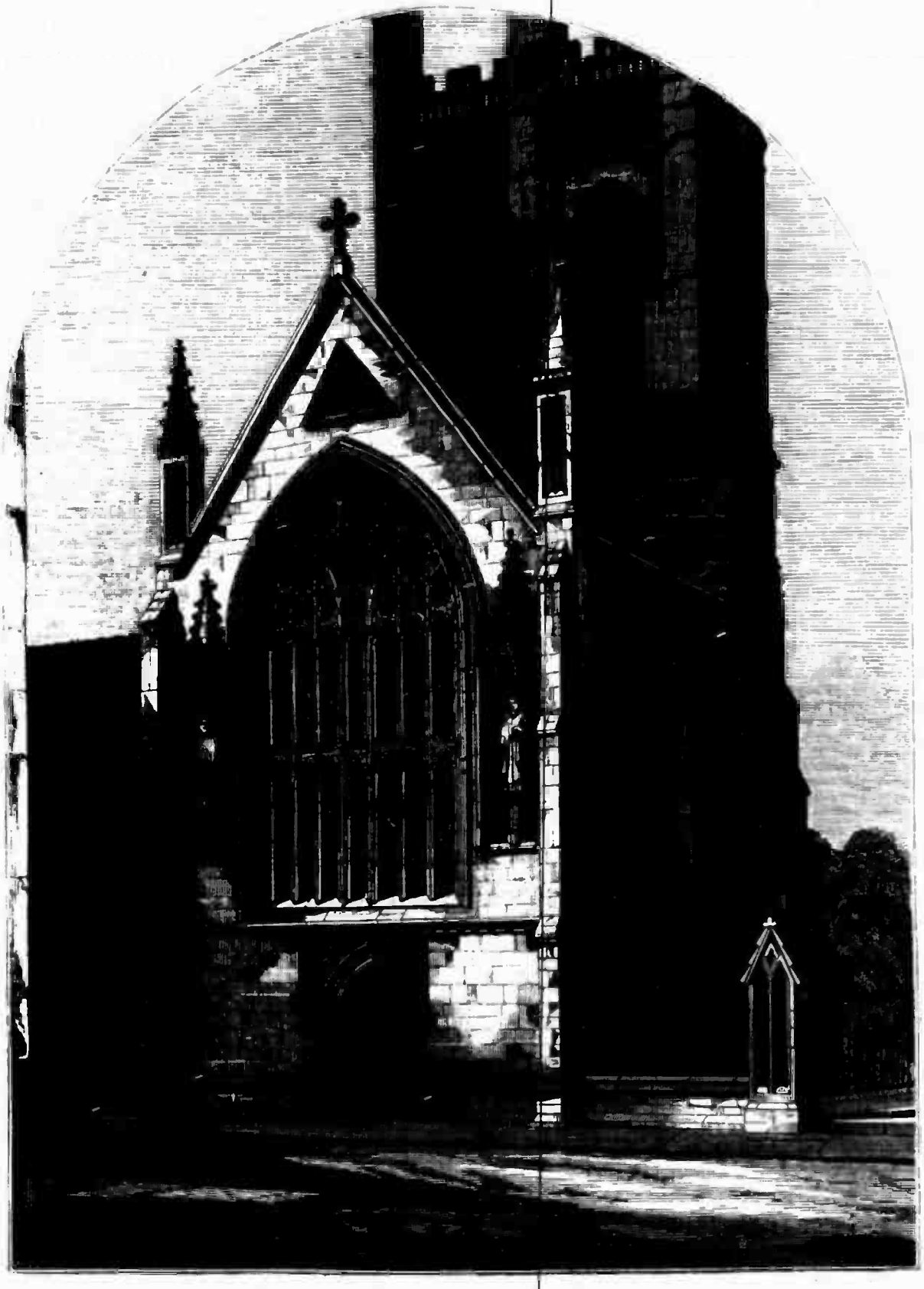
MERTON COLLEGE CHAPEL, OXFORD.*



names, especially as regards their application of the antique architecture to ecclesiastical buildings, as the be-all and end-all of Anglo-classic architecture. They did much, and they did it well; they gave us much that is original and estimable; but their chief merit consists not so much in the Anglicism of their style, or beauty of their design, as in the masterly manner in which they met the wants, and satisfied the prejudices of their age, without violating the sacred principles of art; and it is *there* that we must emulate them. The architecture of the period of these three masters is deeply complicated with the social and political movements of their times, and, to those who delight in tracing the more extreme effect of soul-born causes, presents a most interesting subject for contemplation.

Nor is the Italian architecture itself, considered generally, to be looked upon as perfection: it also is far from it: Italy has not fulfilled her promise at the renaissance. Had the stream of great architects that took its rise with Brunelleschi in the fifteenth century, maintained its full force, as did that of the painters; and had the masters of the sixteenth century found

* See page 301 in our present number.

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